



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

nation to assume the consequences of the prodigality or maladministration of any city. Local burdens should fall on those responsible for them.

Secondly, the extravagance of Florence was not called for in any way by the general Government, which was well understood to be in its sojourn only temporary, awaiting the transfer to Rome by the will of the whole people, in which Florence patriotically acquiesced. The authorities, without opposition by the inhabitants, planned the aggrandisement on their own responsibility, not taking into sufficient consideration the needs or resources of the city, and continued the work after Rome became the capital, making gross blunders; especially throwing away an enormous sum in erecting a grand central market, so ill-constructed as to be useless for its purpose, or indeed any other, for the community.

Thirdly, on the removal of the capital, as one means of alleviating the situation, the ministry offered to establish a government machine-shop here which would employ two thousand workmen; but this proposition was declined, as it was not thought desirable to give the city an impetus in this direction.

The liberal members of the Government, at this juncture, took, no doubt, the most practical view of what was best, as well as most feasible, for Florence; and this was, to develop its mechanical industry as the surest foundation of its material progress, and combine it with a scheme of general artistic and scientific education, which should make it the central school of the kingdom in the elementary and higher branches of knowledge, with particular reference to its own special opportunities and capacity: in short, a sort of Italian Harrow or Eton, with a course of studies best calculated to promote the intellectual and material progress of the nation as a whole, to prepare the youths for public administrative careers, and to fix in their minds the value and importance of the unity of Italy. The modest scale of living here obtainable, the purity of the language, amenity of manners, joined to its numerous institutions of science and Art, and the numerous habitations which were offered by the commodious public buildings ceded by the national Government to the city, would, it was believed, afford every accommodation required and be sufficient to attract multitudes of pupils from all parts of Italy.

Unfortunately, the more fascinating but narrower policy was attempted of making Florence a city *sui generis*—the most beautiful, intellectual, and aristocratic Utopia conceivable, in which

neither the hum of vulgar industries nor noise of ponderous hammers should be heard, where no smoke of sooty chimneys should soil the atmosphere, no heavy drudgery and no crowds of lusty, smut-soiled workmen should be seen; in short, nothing which should reduce it to the level of the common standard of hard-working, unæsthetic, nineteenth-century prosaic progress. The Florentines were not, indeed, to lead the lives of those who toil not and neither do they spin, for they were to do both, but daintily, æsthetically, and on pleasurable objects bent. It was truly a beautiful dream, this "Firenze la bella," as seen in the eyes of its dreamers; but our close-fisted, equalising, scrutinising century would not admit of any such civic egotism and favouritism in the choice of the destinies of any one city. Instead of the machine-shop a superior university was founded, to which all the others were to be tributary in their standard of studies, and amply supplied with eminent professors bent on making Florence the cultured brain of Italy. The jealous opposition of all the old-established universities was the immediate result. The students do not come, or only so few as not to be worth counting, and these are chiefly young men of most restricted means. Outside of the Government schools, the secondary education has fallen largely into the hands of the religious orders, by no means deeply impressed with the sentiment of national unity, or those ideas which make patriotic, self-relying citizens; while the Jesuits, once banished from Tuscany, now make Florence their headquarters of proselytism, as said Tommaso Crudele, a late member of the Italian Parliament, in his recent speech. Its projected toilette still remains incomplete, although its sybaritic charms are quite sufficient to gratify any reasonable lust of the eye or love of an easy-going, attractive life, guiltless of toil of mind or hand, for those so disposed to live, while there is ample store of higher intellectual food and room for action for the more seriously inclined, who accept life as a moral discipline and a responsible duty.

All lovers of Florence—and who does not love the beautiful old city, even in its modernised, unfinished guise?—will cordially wish her safely through her troubles, whether by her own exertions or the aid of united Italy. As it has passed through many critical periods in its chequered career, emerging from all with increased splendour and renown, we may hope that the same good fortune will attend it now, and that, if sadder, it will be wiser for its lesson in the cost of a TOILETTE.

J. JACKSON JARVES.

THE AUTOTYPE PROCESS.



WE have on several occasions had to direct public attention to the merits of the Autotype process, which appears—among the many processes recently invented for the reproduction of the chiaroscuro of pictorial art—destined to stand its ground, and to be to pictures and drawings what casting in plaster of Paris is to sculpture, viz., a means of reproducing them at a very moderate cost. By this process we have the means of reproducing, save and except in the one particular of colour, the masterpieces of ancient and modern painting; and drawings in monochrome even in the same colour, touch for touch like the original. Every one with moderate means has, therefore, an opportunity of purchasing at a very small cost faithful records, as far as they go, of his favourite works, either of painting or of design, just as he has of obtaining casts of famous works in sculpture, and of adorning his home with the beautiful. Autotypes, however, have this advantage over plaster casts—they are not liable to fracture, to corrosion, or to discoloration from dust. They may be preserved in portfolios, or they may be hung up glazed in frames. We feel confident that when this process is better known, and the public become aware of the extensive repertory of subjects that exists, they will avail themselves to a much greater extent than now of the opportunity afforded of deco-

rating their houses with the faithful records of the finest works of the old masters. We are also persuaded that modern artists will ere long adopt this process as the best means of publishing their works, as the more moderate cost of reproduction by this method will insure a wider circulation, and consequently a more extended reputation. And if, as some educators are inclined to suppose, the presence of works of Art is in itself sufficient to create a taste for Art; why then they have the means, the facile means, of making every school and college an Art-gallery; for not only may the reproductions of individual works be obtained, but entire series of the works of the great masters.

For many of the modern painters who lean towards the higher phases of Art, and revel in composition and drawing, the process has already had fascinations. The tide of artistic favour has already set in towards this process, for there is none other which so faithfully reproduces the work of the artist's hands in a permanent form. With the knowledge of this process the artist is forewarned and forearmed in the preparation of his work, and is ready to avail himself to the full of all its advantages; for he may either commence his work in monochrome, and have it autotyped before proceeding to colour, or he may have a monochrome proof from his picture after it is finished, which he may modify to his taste before he permits it to be reproduced for publication.